

edward johnson building
faculty of music
university of toronto



FACULTY ARTISTS SERIES

PROGRAM III

WALTER HALL

SATURDAY, FEBRUARY 6, 1982

8 P.M.

PROGRAM

Trio Sonata in C Major

JOHANN SEBASTIAN BACH

Adagio
Alla breve
Largo
Gigue

JEANNE BAXTRESSER, flute; LORAND FENYVES, violin
DOUGLAS BODLE, harpsichord; DAVID HETHERINGTON, continuo

Surprisingly little chamber music by Bach has come down to us, for he must have written much more than has survived, especially in a form so popular as the trio sonata. Even the present work (BWV 1037) is suspect, the suggestion having been made that it may be by Goldberg, although the richly contrapuntal Alla breve movement and the energetic gigue in every way suggest Bach.

The Sonata was written in the conventional "trio" form of two upper parts with figured bass, the bass part being performed by a gamba or violoncello player with the harmonic structure realized by a harpsichordist.

Cantata "Look Down Harmonious Saint" (Saint Cecilia Cantata)

GEORGE FRIDERIC HANDEL

HENRY INGRAM, tenor
FACULTY ENSEMBLE
LORAND FENYVES, FUJIKO IMAJISHI, violin
KENT TEEPLE, viola
DAVID HETHERINGTON, cello
DOUGLAS BODLE, harpsichord

In February 1736 Handel produced two works based on texts in honour of St. Cecilia: the oratorio, Alexander's Feast, and the cantata for tenor and soprano, Cecilia, volgi un sguardo. It appears that the music for tonight's cantata was probably written for the oratorio but, for reasons unknown, was inserted into the cantata. (The resulting linguistic mix was not at all unusual in London at the time.) The text is by Newburgh Hamilton, a long-time friend and collaborator of Handel. Hamilton arranged Dryden's poem Ode in Honour of St. Cecilia's Day for Handel's use in Alexander's Feast and appended some lines of his own from another St. Cecilia cantata for which he had supplied the whole text, The Power of Musick. It is from Hamilton's poem that the words are taken for "Look down, harmonious Saint".

Concerto in A minor, BWV 1056

JOHANN SEBASTIAN BACH

Moderato

Largo

Presto

JEANNE BAXTRESSER, flute
UNIVERSITY OF TORONTO CHAMBER ORCHESTRA
EUGENE RITTICH, conductor

In the early 1720's, while at Cöthen, Bach wrote a number of concertos for violin and for varied ensembles, the latter group known as the Brandenburg Concertos. About ten years later, at Leipzig, he again gave his attention to the idea of the concerto but this time for solo clavier and strings. These keyboard concertos, for one, two or three instruments, although highly original in the designation of solo instrument, seem to have been new arrangements of music originally composed for other purposes. Two of the clavier concertos are versions of earlier violin concertos, one is derived from the fifth Brandenburg Concerto, and several have movements drawn from cantatas. Bach's own habit of transposing music from one medium to another is continued in the case of the flute concerto being performed this evening. It is, in fact, a version of the F minor clavier concerto, BWV 1056. The change from keyboard to wind instrument is not at all at variance with Bach's own practice, since the slow movement of the clavier concerto was originally an oboe solo which served as the Sinfonia to Cantata No. 156.

I N T E R M I S S I O N

Concerto in Bb Major, K.595

WOLFGANG AMADEUS MOZART

Allegro

Larghetto

Allegro

PATRICIA PARR, piano
UNIVERSITY OF TORONTO CHAMBER ORCHESTRA
EUGENE RITTICH, conductor

The solo keyboard concerto originated in the baroque works of J.S. Bach and it was avidly taken up and evolved through the eighteenth century by innumerable composers writing in the classical style. Mozart began by arranging the works of others,

but it fell to him alone to grasp the full potential of the medium and to blend the external prominence of a soloist with the integrity of symphonic style. His twenty-one original concertos for solo keyboard are at once the first as well as the definitive examples of the fully developed classical piano concerto. In his own catalogue of his works, Mozart dated the Bb piano concerto January 5, 1791. It was his penultimate concerto, followed only by the one for clarinet, and was the vehicle for his last appearance at a public concert when he performed it in Vienna on March 4, 1791. The Wiener Zeitung noted the event succinctly but perhaps with all that can really be said of such a wondrous work: "Herr Kapellmeister Mozart played a concerto on the pianoforte, and everyone admired his art equally in the composition as in its execution".

-- Notes by Carl Morey

JEANNE BAXTRESSER, one of the most distinguished flutists of her generation, graduated from the Juilliard School of Music, was appointed principal flute of the Montreal Symphony, and currently holds the same position with the Toronto Symphony. She made her first solo appearance at age fourteen with the Minneapolis Symphony Orchestra and has since appeared as soloist with major orchestras and chamber ensemble throughout Europe and North America. She is presently Adjunct Professor of Flute at the Faculty of Music, here.

HENRY INGRAM, tenor, received his Bachelor of Music Degree from the Florida State University and a Diploma from the Opera Division of the Faculty of Music, University of Toronto. Further studies included courses at the Britten/Pears School for Advanced Musical studies in Aldeburgh, England. Mr. Ingram is a regular guest artist of Opera in Concert, the Canadian Opera Company and Festival Ottawa and is well-known throughout Canada, Germany and England for his fine musicianship, excellent diction and natural ability to cope with contemporary scores equally as well as the standard repertoire.

Toronto born PATRICIA PARR performed with the Toronto Symphony, the Rochester Civic Orchestra and New York Pops Orchestra before she was ten. A double scholarship student at the Curtis Institute in Philadelphia, Miss Parr followed her studies there with two years of study with Rudolf Serkin. Since then she has performed in concert, on radio, television and with major symphony orchestras throughout Canada and the United States. Her outstanding ability

as a chamber music artist has become widely known with numerous appearances at the Marlboro Festival and with several international ensembles. As a professor at the Faculty of Music she performs frequently with many of her colleagues.

EUGENE RITTICH, Adjunct Professor at the Faculty of Music, University of Toronto, has been principal horn of the Toronto Symphony since 1952. A native of Alberta and a graduate of the Curtis Institute of Music, he has been a frequent soloist and chamber artist on the CBC, and with the Toronto Symphony, Stratford Festival, Hart House Orchestra and the CBC Symphony. As teacher and coach, he has been associated with the Faculty of Music since 1962, and the National Youth Orchestra and Toronto Symphony Youth Orchestra since their inception. Along with Patricia Parr, he gives generously of his time in organizing the Faculty Artists Series.

UNIVERSITY OF TORONTO CHAMBER ORCHESTRA PERSONNEL 1982

(David Zafer, director)

Violin I

Edmond Agopian

Marie Bérard

* Marc Destrubé

Paule Préfontaine

David Visentin

Mark Wells

* Concertmaster

Violin II

Nancy Bruce

Samuel Ho

Norman Hathaway

Dominique Laplante

Allyson Lyne

Peter Visentin

Viola

Ronald Hay

Jayne Madison

Claudio Vena

David Wadley

Cello

Sally Bick

Janet Kuschak

Elaine Thompson

Sandra Wells

Bass

David Longenecker

Paul Rogers

Flute

Joanne Geerling

Oboe

Hamish Gordon

John Miles

Bassoon

Hether Chesley

Peter Lutek

French Horn

Margaret Howard

Geoffrey Leader

Next Concert: Special Concerts Series - Leonard Rose, cello

Sunday, February 14, 1982

8 pm, MacMillan Theatre

Next Faculty Artists Series Concert: Saturday, February 27, 1982

8 pm, Walter Hall